

# DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

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Whole No. 479

## The Garfield Library

By Denis R. Rogers



### DIME NOVEL SKETCHES NO. 143

#### ORNUM'S INDIAN NOVELS

Publisher: Ornum & Co., Beekman St., New York, N. Y. Issues: 78.  
Dates: January 1872 to March 1875. Schedule of Issue: semi-monthly. Size: 6¼x4¼". Price: 10c. Pages: 100. Illustrations: pictorial cover hand stenciled in color. Contents: Border and western stories.

## The Garfield Library

An English paperback series and its reprint, which are of particular interest to specialists in the works of Horatio Alger, Jr.

A bibliographical study of the two series issued, with a chronological listing, incorporating source information, and an alphabetical author index and notes.

By Denis R. Rogers

### PART ONE

The Aldine Publishing Company of London was the English equivalent of Street & Smith in New York, issuing a veritable flood of paperback novels in a wide range of different libraries. Although some of the novels were original works, the bulk were reprints of tales which had first appeared in English or American publications some years earlier.

The subject of this article was one of the first batch of libraries popularized by The Aldine Publishing Company and is of particular interest to Alger specialists, because no less than thirty-seven of the ninety-two issues in the first series and all the eight tales in the second series were reprints of Alger stories, including quite a few under titles bearing little or no resemblance to that of the original Alger tale.

My reason for saying that the Garfield Library reprints are specialist material is that the original texts were all subjected to editing and, moreover, to a far from uniform degree of editing. Some issues were more or less faithful reprints, with no more than a slight abridgement to reduce the story to a standard Garfield Library length. In other issues the text was anglicized, with even the locales moved across the Atlantic for the benefit of English readers.

As I have not had the time to study in depth the reprints in the Garfield Library in order to measure the extent of editorial interference with the original texts, the following resumé of the results of my research into four tales by Edward S. Ellis, which were reprinted in the Garfield Library, will have to suffice to convey to the Alger specialist some idea of the variety of editorial treatment he may expect to find from thorough research on the many Alger reprints.

First is a chapter comparison of the text of the Garfield Library No. 77 with that of the A. L. Burt cloth bound book edition of the same story:

A. L. Burt	Garfield Library
Chapters I to XXXVI	Chapters I to XXXVI
Chapters XXXVII & XXXVIII	Chapter XXXVII
Chapters XXXIX & XL	Chapters XXXVIII & XXXIX
Chapters XLI & XLII	Chapter XL
Chapter XLIII	Chapter XLI
Chapters XLIV & XLV	Chapters XLII & XLVI (sic)

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Chapters XLVI to XLIX -----	Chapters XLIII to XLVI
Chapter L (partim) -----	Chapter XLVII
Chapter L (partim) -----	Chapter XLVIII (partim)
Not in this edition -----	Chapter XLVIII (partim)

Second is the reprint of two companion stories as the Garfield Library No. 67. A full check has not been possible because seven instalments of the "Argosy" serialization of "Check 2134" were not available to me for study. In the serialization of the first tale, "Arthur Helmuth," there were thirty-five chapters, of which nine and part of four more were not reproduced in the Garfield Library No. 67: in addition twelve more chapters suffered abridgement. Of the twenty chapters of "Check 2134" available for comparison, one and part of another were not reproduced in the Garfield Library No. 67 and six more were abridged.

Six issues of the Garfield Library were fusion of two tales into one booklet. The other five (Nos. 9, 10, 14, 24 and 35) were all amalgamations of two tales by Horatio Alger Jr., and as such must be deemed more likely to have contained a severe abridgement of the original texts than single tale reprints. One other issue (No. 20) is also a reprint of two serials but, as those serials were a split of a normal twelve instalment "Young Israel" serialization into two six instalment parts rather than a full length story and its sequel, the Garfield Library amalgamation is in effect the equivalent of a single tale reprint.

Third is a comparison of the Garfield Library No. 38 ("Bob Lovell, the Fireman of the Ajax") with the original serialization under the same title in "The Golden Argosy" "The Argosy." The comparison revealed the text of the English reprint to have remained substantially that of the American serial. The following analysis of the texts of Chapter IX of the two editions illustrates the nature of the changes likely to be found in those tales, which were reproduced in the Garfield Library with only slight editorial interference. Twenty-six paragraphs were identical in both versions. Twenty-three paragraphs in the serial were condensed into five paragraphs in the booklet. The final paragraph was also rewritten in the booklet. In the penultimate paragraph the first two sentences were telescoped with the addition of one word and the substitution of twelve for twenty-three words. In the same paragraph the Aldine editor replaced another sentence by two new sentences. In the twenty-third paragraph a six word clause and two sentences were discarded on reprinting. The remaining changes were slight and due in the main to counteracting the American flavor of the original text. One word was dropped and one changed in the third paragraph, and one was dropped in the fifth paragraph. Two words replaced one word in the eleventh and again in the fifteenth paragraph. One word was anglicized in the forty-sixth paragraph.

Probably the lack of editorial uniformity arose from the Aldine Publishing Company's policy of publishing additions to their libraries in batches at irregular intervals. I suspect that Aldine employed a staff of editors and that whoever was available, when the issue of a fresh batch of Garfield Library booklets was decided upon, would be given the job of editing all the tales to be reprinted in that batch. It could be, however, that editing was formed out among a staff of sub-editors and, as a consequence, the Alger researcher will not necessarily find an equality of editorial approach even within a batch.

Before moving away from editorial treatment I cannot resist giving one more example, since it demonstrates how far reaching Aldine editing could be and, consequently, underlines the fact that superficial research on the Garfield Library reprints of Alger stories is sure to lead to inaccurate conclusions.

The Garfield Library No. 54 ("The Golden Ridge") is augmented by the



insertion of an abridgement of eight and a half early chapters from a different "Argosy" serial, "In the Apache Country; or, On the Trail of Geronimo" by Lieut. R. H. Jayne (Vol. VII Nos. 320 to 331: 19 January to 6 April 1889).

Even if the text of "The Golden Ridge," as serialized in "The Argosy," had not been abridged on reprinting by The Aldine Publishing Company, the story would have been on the short side for a Garfield Library novel. That would explain the decision to graft on the early adventures from "In the Apache Country." While those events in Arizona have no bearing on the plot of "The Golden Ridge," they are woven neatly into the story by means of six explanatory paragraphs, of which two are at the start and four at the end of the interpolation. Of course Lieut. Whitcomb, the hero of "In the Apache Country" becomes Harvey Hynson, one of the joint heroes of "The Golden Ridge," but the other key characters, Buck Bragg, Zach Emmons and Geronimo, are unchanged.

"The Argosy" serialization of "The Golden Ridge" contained 41 chapters, which were reduced by textual rearrangements to 37½ chapters in the Garfield Library No. 54 and abridgement occurred in more or less degree in no less than 23 chapters. The eight and a half chapter addition formed only seven and a half chapters in the Garfield Library No. 54.

The irregular publication of the various Aldine libraries, coupled with the fact that few of the firm's publications bear any date, has rendered it difficult to establish even probable publication dates, and so the dates shown in the epilogue to the bibliographical listings, which follow this article, are no better than tentative, having been estimated from the slender evidence available in advertisements.

The Garfield Library booklets measured 4 1/5" x 6 1/5" and sold at 3d each (the equivalent of approximately 6¼c in those far off times). Each booklet had a framed multi-colored illustration by an unknown artist on the front of the wrapper, above which appeared the legend: The "Garfield Library" Glorious Fun! and Adventures. Below the framed picture the number and the price were shown, plus a short description of the incident illustrated.

The Garfield Library was first published under the joint imprint of The Aldine Publishing Company and Henry Vickers, but I have not been able to establish when Henry Vickers dropped out. However a pioneer typescript, "London Publishers and Printers" by Philip A. M. Brown, dated 1961, in the British Museum records Henry Vickers at 317, Strand from 1866 to 1890 and so, accepting that as accurate in the absence of any evidence to the contrary and by checking the imprints on the British Museum registration copies, it has been possible to build up the following pattern of Garfield Library imprints:

- Nos. 1 to 26: The Aldine Publishing Company, 9, Red Lion Court, Fleet Street and Henry Vickers, 317, Strand.
- Nos. 27 to 36: Either The Aldine Publishing Company, 9, Red Lion Court, Fleet Street and Henry Vickers, 317, Strand OR The Aldine Publishing Company, 9, Red Lion Court, Fleet Street only.
- Nos. 37 to 68: The Aldine Publishing Company, 9, Red Lion Court, Fleet Street.
- Nos. 69 & 72: The Aldine Publishing Company, 9, Red Lion Court, Fleet Street, E. C., and 11, Gough Square, Fleet Street, E. C.
- Nos. 70 & 71: The Aldine Printing and Publishing Company, 9, Red Lion Court, Fleet Street, E. C
- Nos. 73 to 87: The Aldine Publishing Company, 9, Red Lion Court, Fleet Street, E. C. and 1, 2 and 3 Crown Court, Chancery Lane, E. C.
- Nos. 88 to 92: The Aldine Publishing Company, 10, Red Lion Court, Fleet Street, E. C. and 1, 2 and 3 Crown Court, Chancery Lane, E. C.



The space between the title at the top and the imprint at the foot of the title pages of the volumes in the Garfield Library was treated in an interesting variety of ways by the Aldine editors. Those ways fall into three main categories:

- (1) a quotation, more often than not between plain or decorated rules (40 issues);
- (2) an ornament, of which there were fourteen different types;
- (3) an illustration, depicting an incident in the story, some of which were framed and many of which had a plain or decorated rule underneath (16 issues).

Nos. 14 and 28 were not available for checking at the time of writing this article and Nos. 23, 24, 40, 41 and 45 had thin rules only although, in Nos. 41 and 45 the rule was decorated by a scroll with a diamond at the centre. On the title page of No. 36 the title and author detail left no room for anything above the imprint.

Apart from the exceptions referred to in the previous paragraph the first forty-four issues all had quotations on the title page, except No. 33, which introduced an ornament for the first time. Ornaments then vied with quotations up to No. 56, when illustrations took over from No. 57 up to and including No. 72. Ornaments were used for all the issues from No. 73 onwards.

The forty quotations are identified, as far as practicable without research, in an appendix to the bibliographical listing and it seems probable that the title pages of Nos. 14 and 28 also contained quotations.

The illustrations used on the title pages of Nos. 57 to 69 have been checked against the source serials of those issues in "The Argosy" and, with the exception of that used for No. 69, all have been identified. Details of the identified illustrations are to be found as an appendix to the bibliographical listing. It has not been possible to check the illustrations used on the title pages of Nos. 70 to 72 against the source serials in "The New York Ledger."

On the final pages of the texts of 59 of the 90 issues available for study at the time of writing the words : The End : appear unadorned. In 25 issues the words were embellished with one of the three types of decoration illustrated in the appendix on ornaments. The remaining five issues were concluded as follows:

Nos. 1 and 18: with a blurb about the next issue.

No. 13: [End]

No. 23: nothing after the close of the text.

No. 34: FINIS.

No. 91: [The End].

The title, sometimes abbreviated or varied, appears above Chapter I, usually with a plain or decorated rule between, and as a running head on even numbered (i.e., left hand) pages. The running head on the right hand pages reproduces the chapter heading.

The chapters are numbered with roman figures and there is no table of contents. The pagination of each booklet is to be found in the listing.

The verso of the front wrapper was sometimes blank, but more often contained an advertisement of Aldine libraries. The versos of all but one of the title pages available for study at the moment of writing this article (49 numbers) are blank. The exception was No. 40, which has an advertisement of The Aldine Celebrated Detective Tales Nos. 1 to 16 on the verso of the title page.

The text is continuous, a new chapter beginning on the same page as that on which the preceding chapter ends, where more than three quarters of the page remained to be filled. There are about nine words to the line and there are forty lines to a full page.



All except three tales were anonymous and only one of the three tales in question actually names the author. Even that author, as will be seen from the details given below, probably did not write the story for which he is given credit.

- No. 31: by the author of "The Black Privateer," "Only a Painted Face," "Faust," etc. etc.—not yet identifiable, but probably an English writer.  
No. 36: by Phineas Taylor Barnum—but probably ghost written for the Great Showman by Edward S. Ellis.  
No. 38: by the author of "Footprints in the Forest," "Camp-Fire and Wigwam," "The Last War Trail," etc., etc.—i.e., Edward S. Ellis.

The lack of by-lines hampered the identification of the tales reprinted in the Garfield Library under altered titles. Research revealed, however, that the Aldine Publishing Company's choice of tales was limited to the following probable sources:

- (a) from serials in "The Golden Argosy/The Argosy"—44 issues.
- (b) from Porter & Coates editions of books by Horatio Alger Jr.—20 issues.
- (c) from serials in "Good News"—5 issues.
- (d) from the paperback "Boys' Home Library for Boys"—5 issues.
- (e) from serials in "Harper's Young People"—4 issues.
- (f) from the paperback "Popular Series"—5 issues.
- (g) from a serial in "The Saturday Journal"—1 issue.
- (h) from a serial in "The Boy's Holiday"—1 issue.
- (i) from a serial in "The Aldine Garfield Boy's Journal"—1 issue.
- (j) from a Henry T. Coates & Company edition of a book by Horatio Alger Jr.—1 issue.

That leaves five unidentified stories, all of which appear likely to have been of English origin. It has been suggested that these may have been first editions, seeing that the Aldine Publishing Company did publish original material occasionally. That theory does not find favor with me, however, having regard to the reprint nature of all the early Aldine libraries and so, in the bibliographical listing, I have set out the first lines of the texts, having provided a brief synopsis and have listed the chief characters in each unidentified tale. I hope that "Round-Up" readers, who think they know the source of any of the five titles, will check. Our editor will be pleased to publish any discoveries for the benefit of other interested members of the Happy Hours Brotherhood.

So far as the eighty-seven identified numbers are concerned I have cited the earliest published version of the story known to me, rather than the probable Aldine source. My reason for doing so is that the first published version is almost always the nearest textually to the author's original manuscript and, of course, the specialist normally prefers to make his comparison against that text, if at all possible. Where, however, the probable source edition seems likely to have been other than the earliest known published version of the story, it has been cited also.

In No. 50 of "True Blue Weekly," which had previously been advertised as "ready 14th January" and which was registered at the British Museum on 15 March 1901, the following advertisement appeared: "Make a note of February 2nd. The birthday of the new Garfield Library. This is a re-issue of the world-famous Garfield Library, which attracted such a splendid reputation a few years back for the brilliance of its stories and the pure, honest adventures which they related."

A further advertisement appeared on the back wrapper of No. 52 of "True Blue Weekly" which, presumably, was issued on 28 January 1901. This advertisement states:



"Look out! Look out! On Saturday next. The new Garfield Library: sold by all newsagents. Price Two Pence."

A third advertisement, on the back wrapper of No. 53, presumably issued one week later on 4 February 1901, reads:

"Look out! Look out! The New Garfield Library is now on Sale. The stories which are now reprinted have gained a world-wide reputation for their excellence and sterling good qualities."

These advertisements were for numbers 1 to 4 and nothing further about the second issue of The Garfield Library appeared until No. 85 of "True Blue Weekly." In that issue, which was registered at the British Museum on 5 November 1901 and, presumably, was published on 16 September 1901, numbers 5 to 8 were announced as "to be published on 21 September." Then in No. 86, (also registered at the British Museum on 5 November 1901 and, presumably, issued on 23 September 1901), the four new volumes were advertised as "now ready."

A check of "True Blue Weekly" through to No. 179 (registered at the British Museum on 24 September 1903) failed to reveal any further mention of The Garfield Library. That is firm circumstantial evidence that no further volumes were issued, because my study of "True Blue Weekly" disclosed that The Aldine Publishing Company were strong on advertising new issues of each of their libraries—usually published, as already mentioned, in batches of four at a time or, occasionally, in batches of eight titles and at irregular intervals. I think it highly unlikely, therefore, that further numbers of the second series of The Garfield Library were issued, simply because such issues would surely have been advertised in "True Blue Weekly." That view is supported by the fact that only eight issues of the Second Series were deposited at the British Museum, where they were registered on 19 July 1901 (Nos. 1 to 4) and 5 November 1901 (Nos. 5 to 8).

One does not have to look far for a logical reason for the discontinuance of the re-issue of The Garfield Library. It is the introduction of popular new libraries, such as The Robin Hood Library (Nos. 1 to 4 were advertised as ready on Saturday 19 October 1901), The Dick Turpin Library and The Claude Duval Library. Clearly the stories in those libraries carried more appeal for English boys of the time than reprints of American rags to riches tales by Horatio Alger Jr.

The second series of The Garfield Library measured  $5\frac{1}{4}$ " x  $7\frac{1}{4}$ " and sold for two pence (approximately 4 1/6c at the rate of exchange then operating). As will be seen from the bibliographical listing there was a uniform length of 80 pages for all eight issues and the reduction in pagination is accounted for by the use of much smaller type and the use of double columns on each page of the second series editions. On a full page of the second series editions there are 108 lines (i.e., two columns each containing 54 lines, with approximately 7 words to the line). From this it is possible to compute that the length of the first and second series editions was roughly the same, but the uniform 80 pages for all eight titles, whereas their first series equivalents varied between 184 and 192 pages, suggests that the texts of the first series editions were subjected to further editing before reproduction in the second series.

It has been impracticable to establish the facts in respect of all the eight numbers re-issued, but a comparison of the first and second series editions of "Sam's Chance and What He Made of It" (Nos. 8 and 7 respectively) was undertaken, albeit not in depth. From the following comparative extracts from the opening chapter it will be seen that minor abridgement and editing took place:



## First Series No. 8

"Boy, is this Canal Street?"

The speaker was evidently from the country. He was a tall man, with prominent features, and a face scarred and wrinkled by the passage of nearly seventy years. He wore a rusty cloak, in the style of thirty years gone by, and his clothing generally was of a fashion seldom seen in these modern days.

The boy addressed was leaning against a lamp-post with both hands in his pockets. His clothes were soiled and ragged, a soft hat, which looked as if it had served its varied career as a football, was thrust carelessly on his head. He looked like a genuine representative of the "street Arab" with no thought for to-morrow and its needs, and contented if he could only make sure of a plentiful meal to-day. His face was dirty, and marked by a mingled expression of fun and impudence; but the features were not unpleasing and, had he been clean and neatly dressed, he would undoubtedly have been considered good-looking.

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"Canal Street's about a mile off. I'll show yer the way for ten cents."

"A mile off, That's strange," said the old man puzzled. "They told me, at the Astor House, it was only about ten minutes walk, straight up."

Another feature of the second series reprint was the anglicization of locales, New York becoming London and Boston becoming Plymouth.

It was also found that some chapter re-arrangement had been effected in the second series edition, as the following comparison reveals:

## First Series No. 8

Chapters I to III

Chapters IV & V

Chapters VI to XVIII

Chapters XIX & XX

Chapters XXI & XXII

Chapters XXIII & XXIV

Chapters XXV to XXIX

Chapters XXX & XXXI

Chapters XXXII to XXXV

## Second Series No. 7

Chapters I to III

Chapter IV

Chapters V to XVII

Chapter XVIII

Chapters XIX & XX

Chapter XXI

Chapters XXII to XXVI

Chapter XXVII

Chapters XXVIII to XXXI

It does not follow, of course, that the other seven second series editions were also reprints, which had been subjected to minor abridgements and editing, but it seems highly probable that such was the case.

Before closing I had better say a few words about values. Let me say at once that I am not going to put forward any figures, for individual assess-

## Second Series No. 7

"Boy, is this Brook Street?"

The speaker was evidently from the country. He was a tall man, with prominent features, and a face scarred and wrinkled by the passage of nearly seventy years. He wore a rusty Inverness-cape overcoat in the style of twenty years gone by, and his clothing generally was of a fashion seldom seen in these modern days.

The boy addressed was leaning against a lamp-post with both hands in his pockets. His clothes were soiled and ragged, a battered old felt hat, which looked as if it had served its varied career as a football, was stuck carelessly on his head. He looked like a genuine street-arab.

@ @ @

"Brook Street's about a mile off. I'll show yer the way for a tanner."

"A mile off? That's strange," said the old man, puzzled. "They told me at the hotel it was only about ten minutes walk, straight up."



ments are rarely realistic, even in the short term. What I will do is to suggest a few guidelines which the reader might use to arrive at his own ideas on valuations.

**Guideline No. 1.** Owing to the significant degree of editorial interference with the original texts, Garfield Library editions must be regarded as strictly for the specialist. This limits the value, but tends to intensify demand, since specialists are nothing if not enthusiasts.

**Guideline No. 2.** Individual values will be affected by the popularity of the author. Obviously reprints of Alger stories are going to attract more collectors than, say, reprints of tales by Annie Ashmore.

**Guideline No. 3.** Condition will be particularly important, because many of the Aldine booklets were printed on pulp paper that browns and becomes brittle with the passage of time. Moreover, when these booklets were bound to preserve them, as was frequently done, more often than not the wrappers were thrown away. Consequently a Garfield Library booklet with the attractive multi-colored original wrapper in good condition is a real find.

**Guideline No. 4.** The enthusiastic collectors of the early Aldine libraries are nearly all dead and their collections destroyed or dispersed. Additionally, salvage drives in two world wars and the spread of smaller, labor saving houses has taken a heavy toll of paperback publications. If I had to give an idea of relative scarcity, I would say that it is as difficult to find copies of The Garfield Library in England as it is to find copies of, say, Munsey's Popular Series or The Leather Clad Tales in the U. S. A.

It is to be regretted that the location of the bulk of the background material requiring research rendered it impracticable for an expert on Horatio Alger Jr. to write about The Garfield Library. That would have permitted a study in depth. As it is I can only apologize for having had to illustrate Aldine editorial practice by reference to reprints of works by Edward S. Ellis, which are my specialty, and hope that the article will not disappoint admirers of the works of Alger, Optic and Otis.

Fortunately I have received unstinted and invaluable assistance from Mr. Stanley A. Pachon of Bethlehem, Pa., on the writings of Horatio Alger Jr., and I must also acknowledge my indebtedness to my fellow Englishmen, Mr. W. O. G. Lofts and Mr. Derek Adley, to Mr. John T. Dizer Jr., to The New York Public Library, to The Watkinson Library, Trinity College, Hartford, Conn., and to The Houghton Library, Harvard University, Cambridge, Mass. Last, but by no means least, I would like to thank our editor, Mr. Edward T. LeBlanc who, having persuaded me to undertake this project, gave me continuous encouragement.

(To be continued next month with Part 2, the Bibliography)

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#### MEMBERSHIP CHANGES

- 349. M. Follows, 60 Hipwell Crescent, Stocking Farm, Leicester, England (New member)
- 350. William Askins, 6807 Large St., Philadelphia, Pa. 19107 (New mem.)
- 351. Richard H. Ritenour, Box 2, Edinburg, Virginia 22824 (New member)
- 197. Stephen Press, David Lane, Poughquag, N. Y. 12570 (Change add.)
- 352. R. E. Owen, 107 E. Buckner St., Tuscola, Ill. 61953 (New member)

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Please mention this publication when answering ads. Thanks!



## RECENTLY PUBLISHED ARTICLES CONCERNING DIME NOVELS

**DICK MERRIWELL'S REGRET** and **Nick Carter: America's Greatest Detective** by Matthew T. Davis (Thomas A. Frazier). Two condensed versions of a Dick Merriwell and a Nick Carter story from *Tip Top* and *Nick Carter Weekly* with illustrations. Both are contained in **THOSE WERE THE DAYS** No. 1 published by Garnett Publications, Division St., Derby, Conn. 06418. Editor is your truly. Price is 50c.

**FRANK MERRIWELL'S COMEBACK.** *Parade Magazine* for September 12, 1971. This magazine is distributed as a Sunday supplement with many Sunday newspapers. Announces the publication of the Merriwell Stories by Smith Street Publications.

**FRANK MERRIWELL, LIKE ALGER, MOLDED OUR ELDERS.** Article in *Pasadena, Calif. Sunday paper* of September 19, 1971. Recounts the career of the Merriwells and announces the reprinting of the series. (Sent in by Clarence M. Fink.)

**MERRIWELL TO THRILL A NEW GENERATION.** Article in the *Long Island Press* September 14, 1971. Gives an account of the career of the Merriwells and announces the reprinting of the series by Jack Rudman of Smith Street Publications.

Announcement has been made by Wayside Press of the forthcoming publication, on Nov. 1, of **ROAD TO SUCCESS: THE BIBLIOGRAPHY OF THE WORKS OF HORATIO ALGER** by Ralph D. Gardner. It first appeared in 1964 as part of Gardner's book, **HORATIO ALGER; OR THE AMERICAN HERO ERA**, which actually was two books in one—a biography of the famed 19th Century author of success tales and a bibliography of his novels, short stories and poetry. It was the winner of the 1964 Horatio Alger Society Award for Literature. The new paperback edition,

which has been completely revised, is now issued for the first time as a separate volume.

Since Gardner's book went out of print, the demand for it—in pace with renewed interest in the prolific Alger's output—has increased. Copies soon became scarce and when offered they brought four-to-five times the published price. That is one reason for this new printing.

Also, new bibliographical facts have come to light. Continuing research revealed previously unrecorded short stories and poems that appeared a century ago in long-extinct periodicals. Cash values Gardner assigned to Alger's works (123 original titles) as a guide to collectors, booksellers and librarians needed updating. Some time ago, "The Western Boy," listed in 1964 at \$50, was catalogued and immediately sold for \$125. Alger's famed "Ragged Dick," then worth \$100, quickly reached the \$150 mark and a copy recently sold at Parke-Bernet for a record at auction of \$210. Most other titles, likewise, appreciated in value.

Today's market, according to Gardner, simply reflects two factors: the growing rarity of Alger's works and the probability that, until recently, they were vastly undervalued.

Gardner, who is president of his own New York advertising agency, is a noted collector of and authority on 19th Century American literature. He is a frequent lecturer and writer on that subject. His new book fully describes every Alger first edition. It also gives details on later issues of which as many as 400,000,000 copies were printed by dozens of publishers during the Civil War-through-World War I years; the period during which Alger (who was America's all-time best-selling author) and his many heroes delighted and influenced generations of young readers.

**ROAD TO SUCCESS: THE BIBLIOGRAPHY OF THE WORKS OF HORATIO ALGER**, priced at \$9.50, can be ordered direct from the publisher, Wayside Press, Mendota, Ill. 61342.



## GIRLS' BOOKS SHOULD BE COLLECTED

By Harlan Miller

This past summer on our vacation trip we passed a house in Kentucky that had an "Antiques" sign in the front yard, which also proclaimed books for sale. We pulled in after a U-turn on the highway to see what they had in the way of books, juveniles in particular. Not to appear too anxious, I looked around and then asked about books—old boys' books.

"Well, there's a box of old books under the table for a quarter, and a few better books on that back shelf for a dollar, and a real fine encyclopedia here for \$15.00." The latter one would surmise had been seldom "cracked" but too old to be of use, not old enough for an antique. Anyone paying more than a dollar for it would be a sucker indeed in my estimation. The dollar books weren't much either. The boys' books? They were usually 50 or 75c, but of course "the Hentys or Algers I get a dollar for," but of course she didn't have any—or by any other author either.

The quarter book coughed up an old little book in German about 75 years old, and an old GIRL'S book (The Changed Brides by Mrs. Emma D. E. N. Southworth) in what I would consider good condition: cover a little water streaked on back, insides browning as usual—not even a name written in. I suppose some grandparent had given it as a Christmas gift years ago—perhaps read, perhaps not. Either this dealer had never heard of equality for women, or she had found out that buyers didn't believe in it, as here was a nice book which would have sold for much more if it had been a book for boys.

Incidentally, will old girls' books in the future be as salable as boys' books? Will women when they have as good a job as men, or better, and make more money, buy the old books for girls? Where many older men now buy the books they read, or wanted to read, as a boy, and the older women of the same generation, without as much money perhaps, die off—

will the nostalgia for such extend over to the next generation of women? While it is generally claimed there are many rich widows now, are they buying old books or what are they buying as their men counterparts do? (Maybe nothing, that's why they are rich!)

Is there an investment possibility in old GIRLS' books? Will there be old ladies 50 years from now trying to buy at any price the early girls' books?

Maybe at 25c a shot it wouldn't hurt to put a few away for the next generations.

—Harlan Miller  
Printer of the Roundup

## A DIME NOVEL COLLECTOR'S BOOK SHELF

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